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Giordano Bruno's influence on the cyclical cycle of James Joyce.

Saul. Hecht
University of Windsor

GIORDANO BRUNO'S INFLUENCE ON THE CYCLICAL CYCLE OF JAMES JOYCE

BY

SAUL HECHT

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ABSTRACT

A substantial amount of literary research has been made concerning Giordano Bruno's influence on James Joyce's Finnegans Wake. However, few critics have perused Ulysses, Dubliners and Portrait of the Artist as a Young Man for similar diagnosis. Bruno's theory of the reconciliation of opposites, his theory of the occult and mysticism, and even experiences in his own life seem to parallel Joycean characters and Joycean techniques. I have analysed Joyce's earlier works and have found a variety of Brunonian elements within. By emphasizing the theory of the reconciliation of opposites, I have shown the extent to which Ulysses has been bombarded with elements that were formerly shown to be indigenous merely to Finnegans Wake.

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INTRODUCTION

This thesis will explore Giordano Bruno's influence on James Joyce's literature, concentrating on Joyce's use of Bruno's theory of the reconciliation of opposites. The thesis will be organized into four chapters.

The introductory chapter will demonstrate Joyce's knowledge of and indebtedness to Bruno. Obviously Joyce had read Bruno's Lo Spaccio, Heroic Frenzies, and Infinite World, before he had written Day of the Rabblement in 1901. Joyce, in 1903, wrote a review of McIntyre's Biography on Bruno; he entitled his review The Bruno Philosophy. Joyce extolled Bruno as:

> . . . a Dominican monk, a gypsy, professor, a commentator of old philosophies and a devisor of new ones, a playwright, a polemist, a counsel for his own defense, and finally, a martyr burned at the stake in the Campo dei Fiori—Bruno through all these modes and accidents of being, remains a consistent spiritual unity.[1]

I will attempt to prove Joyce's use (in his earlier works) of the Dominican monk's theories.

In order to understand the extent to which Bruno influenced Joyce, one must also consider their life-styles. Stephen Dedalus suggests, in Ulysses, that a poet is his literature. Joyce's literature contains Brunoqian philosophy; he even considered changing his name to Gordon Browne. Did Joyce consciously mimick the life-style of Bruno? Stephen Dedalus obviously did. To my knowledge, the life-styles of Bruno and Joyce have never been fully juxtaposed. Bruno's

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1 James Joyce, The Critical Writings of James Joyce, ed. Ellsworth Mason and Richard Ellmann (New York, 1959), p. 133.

use of the pun, his ebullient wit, his life in exile, his scathing attacks on religion, politics, aristocracy and literary figures parallel Joyce's abasements of Edward VII, the local inhabitants of Dublin, William Butler Yeats, Catholicism, politics and even his own brother, Stanislaus.

Noted critics have discussed Finnegans Wake in their attempts to list and to explain Joyce's use of Bruno's theory concerning the reconciliation of opposites.[2] (A list of these critics would include Tindall: A Reader's Guide to James Joyce, Benstock: An Analysis of Finnegans Wake, Hollingdale: "A note on J and Bruno," Dalton, Halper, Wilder: "Editorial Comments," Campbell and Robinson: A Skeleton Key to Finnegans Wake, Richard Ellmann: James Joyce, Harry Levin: James Joyce, A Critical Introduction). Little critical attention has been focused on Bruno's influence on Joyce's Dubliners, Portrait of the Artist as a Young Man and Ulysses. (Some works in this area are Norman Silverstein: "Bruno's Particles of Reminiscence," Brian Dibble: "A Brunonian Reading of Joyce's A Portrait of the Artist," and "Vico, Bruno and Stephen Dedalus, in Dalkey," Klein: A Shout in the Street and Maurice Beebe: "James Joyce and Giordano Bruno: A Possible Source for 'Dedalus'"). I will concern myself exclusively with Joyce's efforts prior to Finnegans Wake and with Bruno's influence on the same.

In order to understand Bruno's theory of opposition one must be familiar with the neo-Platonic view of the ultimate substance -- the monad. A brief explanation is presented in Chapter II (Philip Merlan:

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2 Bruno did not invent the "theory of the reconciliation of opposites." Possible sources are explored in Chapter two. However, Joyce's continual use of not only this "theory" but of Bruno himself, as a character, in his literature suggests an alliance with Bruno rather than with any other espouser of the doctrine of "oppositions."

From Platonism to Neo-Platonism; Whittaker: The Renaissance Philosophy of Giordano Bruno).

Joycean examples of the reconciliation of opposites will follow in Chapters III and IV. Chapter III will concentrate on Dubliners. Dubliners will be shown as one unified and cemented "novel" in which Joyce incorporates Bruno's theory of the "unity of dissimilars." Chapter IV will concentrate on Ulysses. Dissimilars unite quite effectively here. Leopold Bloom, Molly Bloom, Zoe Higgins, Jacky and Tommy Caffrey, Blazes Boylan, Stephen Dedalus and even the parables of Throwaway, the Rose of Castille and Plumtree's Potted Meats are paradigms of opposition.

I hope to reassert and at the same time broaden the critical awareness of Giordano Bruno's influence on James Joyce, especially Bruno's theory of the reconciliation of opposites.

CHAPTER I

James Joyce became acquainted with the personality and thought of Bruno at an early age. While Stephen, in Portrait of the Artist as a Young Man, is reading and quoting "heretics," Joyce, at the same age, as J. S. Atherton has noted, "was reading and quoting, Ibsen who was thought obscene, and Bruno who was a famous heretic."[1] Joyce's interest in Bruno continued throughout his university career. While attending University College, he was under the guidance of Father Charles Ghezzi who taught him Dante and D'annunzio. After finding out that Joyce admired Bruno, a man who "had long been considered a clerical villain,"[2] Ghezzi warned him that Bruno was a terrible heretic. Joyce responded aptly, "Yes, and he was terribly burned."[3]

Why was Joyce attracted to Bruno? On one level, Joyce was attracted to Bruno as a figure of the rebel. Bruno's individualistic search for truth, his anti-authoritarian attitude, his life in exile, his vitriolic tongue, and his almost metaphysical obduracy fascinated Joyce and served as a model for his own sense of rebellion. On a deeper and more important level, as Richard Ellmann suggests, "Bruno's theory of an ultimate unity and its terrestrial division into contraries

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1 J. S. Atherton, "Notes," to James Joyce's Portrait of the Artist as a Young Man (London, 1964), p. 249.

2 Richard Ellmann, James Joyce (New York, 1959), p. 61.

3 This same incident is seen in Portrait: On March 24, in his diary, Stephen writes, that he had had a row with his professor, Ghezzi, concerning the Nolan which "began in Italian and ended in pidgin English." "He said Bruno was a terrible heretic. I said he was terribly burned." (p. 46).

attracted Joyce, perhaps, because he saw his art as a reconciler of those opposites within his own mind."[4] That Joyce never lost his fascination for Bruno is suggested by the fact that Joyce went so far as to make Bruno an Irishman in Finnegans Wake.

Joyce himself, when seeking an alias, decided upon Gordon Browne, an anglicized version of Giordano Bruno. Joyce, being a periodic mystic, probably was cognizant of the myth of transference. When a man's name is pilfered, he loses control over his person; he is now subject to the whims and desires of the name's new recipient. The person in control of the name supposedly experiences a form of transmigration. By accepting the name Browne, Joyce assumes the character of Bruno (Phillipe, Bruno's Christian name, became Giordano after his entrance into the order).[5&6]

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4 Richard Ellmann, James Joyce (New York, 1959), p. 61.

5 It is curious that Joyce decided upon Giordano and not Phillipe for a Christian name. Giordano was Bruno's Dominican name; by accepting this title as a possible alias, Joyce was accepting Bruno's Dominican order as well. Or was he? It must be remembered that Bruno was excommunicated from his Order quite early in life. But he never did change his name. Joyce, in his exile, possibly decided upon his alias of Giordano to remind him of what the Order eventually did to Bruno.

6 Speculation abounds concerning Joyce's connection with Brownes of other hues. Father Henry Browne, an advisor to Saint Stephen's magazine, rejected The Day of the Rabblement in 1901 (James Joyce; The Critical Writings of James Joyce, ed. Ellsworth Mason and Richard Ellmann (New York, 1959), p. 68). It is quite dubious that Joyce would have felt an affinity to him. A member of the Browne family who owned the grounds on which Clongowes resided, participated as a marshal in the Battle of Prague. His ghost appeared in the Clongowes Castle at the time of his death in battle. (Richard Ellmann, James Joyce (New York, 1959), p. 29). A possibility exists here; Joyce possessed an extraordinary admiration for tradition. His loyalty to Clongowes Woods stemmed from the mysterious escape of Hamilton Rowan, an Irish revolutionary, from this Castle. Joyce, being an admirer of revolutionaries, might have given immortality to Browne because of this incident. An aura of Mysticism and the occult surrounded this Castle and allowed Rowan his freedom. Reverend T. P. Browne, the Minister and Prefect

The nomadic spirit that permeated and sustained Bruno, impregnated Joyce. Bruno's excommunication from the Dominican order led to his continental wanderings. Paris, England, Mainz, Venice, Rome, Prague, Zurich, Wittenberg, and Geneva are but a few of his homes in exile. Continually haunted by his past, by his misdeeds and by ecclesiastical chicanery, he was forced by his nemeses to seek protection in new lands. Unable to attend Mass because of his excommunication, he offended Church officials in many towns. Their disfavor inevitably resulted in his banishment. Joyce's own exile was hardly as dramatic; yet it proved quite essential to his literature. His analogy of Ireland to the old sow that eats her farrow[7] and his philosophy that Ireland was a net over which he must fly, parallel Bruno's feelings about Italy. Joyce's wanderings led to Zurich, Paris, Trieste, England, Rome and Pola. Bruno's relationship with Italy and Joyce's involvement with Dublin, became heath-like. Both were necessary evils. Even with its hobby-horsical attitude toward heresy, Italy was Bruno; even with its paralysis, Dublin was Joyce. The latter retained Dublin in his literature; the former returned to Italy to die.

Heretics were accepted and at times praised by both men. "I have read books by Melancthon, Luther, Calvin and other heretics beyond the Alps," writes Bruno. The belief that heretics were no worse than elements within the church became Bruno's credo. In Zurich, a landlady

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of Health at Clongowes Woods would have similarly fit into such a tradition - a tradition of mysticism and Browne occultism. Merwyn Archdale Browne, a music instructor as well as an agent for a burglary insurance company (Richard Ellmann, James Joyce (New York, 1959), p. 255) is granted immortality as Mr. Browne in The Dead. However, a microscopic look into this Joycean caricature suggests Brunonian elements as well.

7 James Joyce, A Portrait of the Artist as a Young Man (New York, 1964), p. 203.

attached the appellation of Herr Satan[8] to Joyce, who as a child, had played the role of the serpent in his own production of Genesis. Bruno espoused anti-Aristotelian doctrine, thereby making himself the serpent in the garden of the Papacy. Joyce "seeks with their (heretics) help to reunite the children of the spirit, jealous and long-divided, to reunite them against fraud and principality."[9] A reunion is necessary to combat the forces of darkness which Bruno describes as "the dolphins, goats, ravens, serpents and other filth."[10] The "ram headed oxen-horned goat-bearded donkey-eared dogtoothed, and pig-eyed"[11] must also feel the axe of purgation. Bruno's use of allegorical figures (Jove, Sophia) to present his anti-clerical views, became quite inimical to the hierarchy which attempted to incarcerate him for heresy. Due to his acrimonious manner, philosophers whose doctrines were accepted ex cathedra, politicians who participated in graft and corruption, the Catholic Church, and elite members of society, were neither spared nor granted stays of execution:

> He does not call shameful that which Nature makes worthy, does not cover that which she reveals openly. . . . He regards philosophers as philosophers; pedants as pedants . . . leeches as leeches; useless mountebanks, charletans, triflers, swindlers, actors, and parrots as they care called, show themselves, and are. . . .[12]

Joyce wrote about hypocrisy without using allegorical euphemisms to disguise his thought. His attacks on impresarios, government officials,

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8 Richard Ellmann, James Joyce (New York, 1959), p. 26.

9 Ibid., p. 151.

10 Giordano Bruno, Lo Spaccio, trans. Arthur Imerti (New Brunswick, 1964), p. 110.

11 Ibid.

12 Ibid., p. 103.

society, morals, policemen, the church, and the multitude or masses, parallel Bruno's disguised views and observations on his peers. Bruno's spirit and dogmatic teachings find new voice in Joyce's criticisms: "No man, said the Nolan, can be a lover of the true or the good unless he abhors the multitude."[13] Police officials and impresarios delegate standards; society (the multitude) reacts favorably to their ideologies; the individual or the "lover of the true or the good" questions these standards. Bruno suggests that "fools" establish laws, orders and traditions for private concessions. These fools condone "the fires, blood, ruin or extermination." The "Asses" attempt to reform such institutions of "fools." "Pray, O pray to God, dear friends, if you are not already asses - that he will curse you to become asses,"[14] writes Bruno. Joyce and his literature are subject to this positive form of assininity. Bruno sought to "dispel from within us the Fetus of Gluttony, the Orion of Pride, the River of Superfluity, the Gorge of Ignorance."[15] Joyce not only recognized these sins of existence, he proceeded to apply them to appropriate regions of the earth. Gluttony, pride, wrath, lust, sloth, avarice, and envy correspond categorically to England, France, Spain, Germany, the Slavic Nations, Italy and Ireland.[16]

Bruno satirized literary figures and artistic conventions as well as social and religious dogma. His criticism of art and his dis-

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13 James Joyce, The Critical Writings of James Joyce, ed. Ellsworth Mason and Richard Ellmann (New York, 1959), p. 69.

14 Dorothea Waley Singer, Giordano Bornoittis Life and Thought (New York, 1950), pp. 121-122.

15 Giordano Bruno, Lo Spaccio, trans. Arthur Imerti (New Brunswick, 1964), p. 115.

16 Richard Ellmann, James Joyce (New York, 1959), p. 393.

paragement of professors at Oxford University led to his excommunication from the same. More emphasis on philosophy and less emphasis on semantics would have greatly pleased the Nolan. Plastic, ridiculous, simple and mundane, were a few of the adjectives he ascribed to Petrarch. Joyce's bastardizations of Yeat's poetry, George Russell's mysticism, his constaht parodies on Anglo-Saxon verse, American slang, Dickens, De Quincey and Bunyan, suggests a similar discontent with contemporary standards in art and literature.

In Day of the Rabblement, Joyce describes the "rabblement" of men as "la bestia Trionfonte;" in Lo Spaccio, Bruno describes the "rabblement" of human vices as "Spaccio della Bestia Trionfonte." Stephen Dedalus, Leopold Bloom, Shem and Shaun are all Joycean caricatures. The Nolan becomes associated with every one of these men; the Nolan, to Joyce, became a figure of enlightenment and wisdom. In 1907, Joyce visited Rome.[17] While in the Papal city, he attended the yearly procession to Bruno's monument. This visitation became almost a ritual for him for the next few years.

The mythical figure of Icarus became, to Bruno, a mirror-image of himself: a man ever striving to attain the unattainable. The flight of Icarus and Dedalus from Minos and from perpetual enclosure in the labyrinth, suggests Bruno's flight from the Inquisition. The labyrinth and the Inquisition are quite similar. One is a maze from which none will escape; the other is a witch-hunting nightmare from which one is trying to awake. Just as Icarus failed to heed the admonishments of his father, so did Bruno fail to practice restraint in his exile. The burning rays of the sun prevented Icarus from

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17 Richard Ellmann, James Joyce (New York, 1959), p. 249.

reaching Italy; the burning faggots of the Inquisition eventually stifled Bruno's tongue. Bruno continually compared his condition with that of the fallen Icarus. In a melancholy sonnet, Bruno theorizes concerning his future:

> And if the end of Ikaros be nigh,
> I will submit, for I shall know no pain:
> And, falling dead to earth, shall rise again;
> What lovely life with such high death can vie?[18]

Bruno is content to accept the fate of Icarus; however, (being the metaphysician that he was) he is not willing to accept a carbon death. He, like the Phoenix, will rise again. Joyce's characters assume the robe of the Dominican friar. Stephen Dedalus also experiences such a vision: ". . . he seemed to hear the noise of dim waves and to see a winged form flying above the waves and slowly climbing the air."[19] Stephen, at an epiphanous moment, sees himself as this "winged form soaring sunward." "One! Two! . . . Look out!" Like Icarus, Stephen has the power of flight. His soul can now enter new dimensions. "O, cripes, I'm drownded!" Like Icarus, Stephen is mortal. The sun can burn his wings of feather and wax. "One! Two! Three and away!"[20] Unlike Icarus, Stephen's soul can soar to new life. No burning sun is going to prevent him from reaching his goal: "To live, to err, to fall, to triumph, to recreate life out of life."[21] Bruno's theory of the reconciliation of opposites contends basically the same thing. In order for one to live one must participate in negative as well as positive

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18 Brian Dibble, "A Brunonian Reading of Joyce's A Portrait of The Artist," Joyce Quarterly, IV (Summer, 1967), p. 282.

19 James Joyce, A Portrait of the Artist as a Young Man (New York, 1964), p. 169.

20 Ibid., p. 169.

21 Ibid., p. 172.

situations. Each end of the spectrum contains a half-life; one end supplements the other. The burning sun is the monad in which oppositions eventually unite. Bruno, like Icarus, failed to achieve his mortal mission; Stephen Dedalus (caricature of the young Joyce) unlike Icarus, will reach his artistic goals in spite of the burning sun.

The bird imagery in Portrait of the Artist complements this Icarian philosophy. To Stephen, birds have never perverted their lives by the misuse of reason. Their existence is a lonely one but so is the life of the artist. The girl Stephen meets in the stream resembles birds of diverse shapes. Her physiognomy is likened to "soft white down" and "dark-plumaged dove." Through her, Stephen will fly past the burning sun; through her, Stephen will become Icarean; through her, Stephen will "live, err, fall, triumph, recreate life out of life." By recreating life out of life and by using winged forms in the process, Stephen is extraordinarily "Brunonian." Bloom, in Ulysses, similarly identifies with winged creatures. "Last night I flew," he ruminates. "Easily flew."[22] One might suggest that Stephen, a young, immature, and pompous Joyce, and Bloom, a more mature and family-type Joyce, are equal in their association with Icarean figures.

In Portrait, Stephen asks Dedalus to guide him in his search for life: "Old father, old artificer, stand me now and ever in good stead."[23] Dedalus, the "old artificer" is Stephen's teacher. Maurice Beebe suggests:

> . . . it is interesting to note that Bruno also compared himself to the old artificer, and the fact that Dedalus, Bruno, and

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22 James Joyce, Ulysses (New York, 1961), p. 217.

23 James Joyce, A Portrait of the Artist as a Young Man (New York, 1964), p. 253.

> Joyce-Stephen shared certain characteristics makes the family name of Stephen seem more appropriate than it may otherwise appear.[24]

Dedalus continually gives aid and comfort to the young boy as he had once comforted Bruno.

The Nolan (Bruno) appears periodically in Joyce's literature.[25] In Ulysses, John Wyse Nolan reports the progress of the proposed Irish revival that has been taking place in clandestine quarters. He is "clad in shining armour."[26] In the "Cyclops" sequence, Nolan reappears as Bloom's cheerleader. After Bloom's speech on the injustices of society, Nolan acts as his Glaucon: "Right . . . Stand up to it then with force like men."[27] He is reinforcing Bloom's ideas and he is challenging each member of the pub to check his own conscience. He is attempting to arouse the enthusiasm of the mob in favor of his master and once pupil. He must make the mob cognizant of their anti-Semitism; he must reassert Bloom's individual opinions. If he does not, then Bloom, because of his weak and passive character, will never be able to assert his authority. Nolan is Bloom's opiate. Nolan is Bloom's public relations man. In the "Nighttown" episode, Nolan extols Bloom: "There's the man that got away James Stephens."[28] By suggesting that Bloom helped Stephens (an ex-Fenian) escape from prison, Nolan once more is attempting to assert Bloom's potential leadership and his

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24 Maurice Beebe, "James Joyce and Giordano Bruno: A Possible Source for 'Dedalus'", Joyce Review, I (Dec. 15, 1957), p. 44.

25 Giordano Bruno was born in the Italian town of Nola. His associates called him "The Nolan."

26 James Joyce, Ulysses (New York, 1961), p. 324.

27 Ibid., p. 333.

28 Ibid., p. 484.

previous revolutionary affiliations, thereby making him a man to be respected as well as a man with whom to be reckoned. Nolan, Bloom's present knight in "shining armour," assumes the guises of Father San Browne, Padre Don Bruno, Bruno Nowlan, B Rohan, N Ohlen, Mr. Nobrus, Mr. Anol, Bruin of Bruin and Noselang, Bruno Nowlan and Nolan Browne in Finnegans Wake. Unlike Nolan of other orders, John Wyse is a positive force in Ulysses. Whether Bruno is an influence on or a debilitating force to Joycean characters does not really matter.

In the "Nighttown" episode of Ulysses, the apparition Brini (Latin for Bruno) is juxtaposed with the Papal Nuncio. On December 22, 1592 the Papal Nuncio, Ludovico Taberna, asked the Council of Churches to have Bruno sent to Rome. On February 27, 1593, he delivered Giordano Bruno from Venice to the Inquisition in the holy city. Torture and confinement in a dungeon ensued. This curious juxtaposition of the hunter and the hunted culminates in the Papal Nuncio's speech in the "Nighttown" episode of Ulysses: "Moses begat Noah and Noah begat Eunuch . . . and Virag begat Bloom . . . ."[29] This "begatting" process suggests a bringing forth. The Papal Nuncio brought Bruno forth to the Inquisition. In a sense he begat a new victim for the hunters.

Bruno, while under investigation by the Inquisition (unlike Galileo) refused to recant. Mocenigo, one of Bruno's pupils in the field of metaphysical instruction, notified the Tribunal of his heretical teachings and practices. Propositions such as the Catholic faith was blasphemous to God, that the world was eternal, that there were infinite worlds, that fate controlled the world, that Christ was a

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29 James Joyce, Ulysses (New York, 1961), p. 495.

miscreant, that monks were asses, that the Catholic doctrines of dogma were assinine, that the church and her apostles were not in accord, that the Church used violence and that a Pantheistic God existed, were more than adequate to inculpate him as a heretic.[30] His trial originally began in Venice on May 26, 1592. At first, Bruno was emphatically defiant and denied all the charges against himself. This moment of strength was soon followed by a moment of weakness. Bruno seemed ready to recant: "All the errors that I have committed up to the present day, pertinent to Catholic life and into its regular practice . . . and all the heresies that I have entertained . . . I now detest and abhor. . . ."[31] After his eight year confinement in a dungeon-environment, his condition altered catastrophically. He now reaffirmed his innocence most respectfully and honourably, never once recanting in the face of adversity.

Stephen, in Portrait, experiences a moment of weakness early in his life. In English class, Mr. Tate accuses Stephen of recording heresy in his essay. The essay concerns the Creator and the soul; the fragment in question is Stephen's statement: "without a possibility of ever approaching nearer."[32] Man is incapable of "approaching" the Creator. He, in his limited and finite capacity is unable to elevate himself or his soul to divine proportions. Stephen recognizes that and recants, much to his chagrin: "I meant without a possibility of ever

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30 Arthur Imerti, "Preface," to Giordano Bruno's Lo Spaccio (New Brunswick, 1964), p. 48.

31 Ibid., p. 161.

32 James Joyce, A Portrait of the Artist as a Young Man (New York, 1964), p. 79.

reaching."[33] Mr. Tate churches him in this lone instance of Dedalean Defeat. Stephen quickly establishes himself as a man of principles when he is confronted by his classmates, Boland and Heron. To Boland's enquiry as to Stephen's favorite poet, Stephen replies "Byron, of course."[34] After Heron explains to the young artist that Byron was a heretic, Stephen, now donning the dogmatic robes of the church, counters: "I don't care what he was." He is instantaneously labelled a heretic by Heron for this immoral retort. Subsequent action is taken by fellow classmates who, in the best interests of humanity, attempt to physically force Stephen into submission. A struggle ensues with Nash, Boland and Heron (counterparts to the council of Churches). Stephen refused to recant; he is quite obstinate. The question is posed: "Admit that Byron was no good." One can almost hear Bruno's voice in the dungeon of Rome: "No." The beating administered by Heron's cane continues: "Admit." Stephen's voice of innocence and perseverance is sustained: "No." A cabbage stump and a barbed wire fence become new instruments of torture: "Admit." The stocks, grid and wheel of the sixteenth century are the implements of the Inquisition which Bruno defied and of which Stephen remembers: "No. No." He will never recant.

In a vision, Stephen sees a woman. She suggests that he has become a stranger. Stephen answers that he "was born to be a monk."[35] Bruno "was born to be a monk." His family, being quite poor, had no

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33 Ibid., p. 79 also cited by Brian Dibble, "A Brunonian Reading of Joyce's A Portrait of the Artist," Joyce Quarterly, IV (Summer, 1967), p. 283.

34 Ibid., p. 81.

35 Ibid., p. 219.

finances to support any future vocation. Bruno, in order to live, entered the Dominican order. The girl says that she is frightened that Stephen might be a heretic. Stephen curiously counters: "Are you much afraid?" He realizes his connection with the damned. His acceptance of this fate frightens his friends and relations.

Stephen refuses to sign a petition for universal peace; he is an artist, not a political activist. His fiats concerning English literature and Irish reformers again irritate his acquaintances. He emphatically refuses to learn the Irish language. He is continually disparaging the masses: "No honourable and sincere man . . . has given up to you his life and his youth and his affections from the days of Tone to those of Parnell but you sold him to the enemy or failed him in need or reviled him and left him for another."[36] Stephen's contention that all reformers and heretics of society will eventually become miscreants in the eyes of their former countrymen and acolytes, suggests a truth. Man's thought processes are extremely thin and short. He forgets his liberators quite easily. However, the master or reformer must be cognizant of this truth. He must be willing to accept hypocrisy. In Exiles, Richard Rowan states: "There is a faith still stronger than the faith of the disciple in his master . . . the faith of a master in the disciple who will betray him."[37] Bruno knew the machinations of Mocenigo; he prophesized his own death. Bruno accepted the frailties of human creatures. Joyce cannot.

Stephen's refusal to condone convention is represented in Portrait as heresy. In Ulysses, Stephen defies tradition. His beliefs are

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36 James Joyce, A Portrait of the Artist as a Young Man (New York, 1964), p. 79.

37 Cited by Richard Ellmann, James Joyce (New York, 1959), p. 331.

stated as if they were dogma. After comparing Aristotle with Plato, Stephen splenetically jibes: "Which of the two would have banished me from his commonwealth?"[38] When John Eglinton suggests that Shakespeare made a mistake in relation to his marriage to Ann Hathaway, Stephen demands: "A man of genius makes no mistakes. His errors are volitional and are the portals of discovery."[39] Having propounded his theory of Shakespeare's life in relation to his literature, Stephen tumidly states: "For a guinea you can publish this interview."[40] Stephen is consciously belligerant; Bruno was emphatically vitriolic to his peers as well.

The periodic visitations of Stephen's mother make the artist nervous and uneasy. She appears sporadically in sequences of his fancy. Her tone of "wetted ashes" and her ardour of "wax and rosewood" permeate Stephen's flesh. She desires purgation for her son. Stephen is never willing to submit to this fanciful request. He biliously rejects: "Let me be and let me live."[41] The Church expected similar submission from her children. Unlike Stephen's mother, the Church was willing to use physical force when needed for emphasis. Bruno's tongue was even tied to prevent blasphemous vinegar from spewing forth. Stephen's mother's technique of verbal torture, however, becomes quite penetrating. In Ulysses, she reminds him of the ubiquitous power of the Lord. The Creator will redeem his children; the Creator will cleanse Stephen's unholy body. His mother reminds Stephen of the night that he almost met death at Dalkey; she humanly attempts to

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38 James Joyce, Ulysses (New York, 1961), p. 186.

39 Ibid., p. 190.

40 Ibid., p. 214.

41 Ibid., p. 10.

describe the pity felt by the Creator when he was among the strangers. She pleads with her son to repent. She wants Stephen to "kneel down and pray for her," He refuses: "O Sacred Heart of Jesus, have mercy on him! Save him from hell, O divine Sacred Heart!"[42]

Buck Mulligan acts as Stephen's surrogate mother at times. Her unrelenting imperious tones concerning redemption now find voice in Buck's larynx. Buck suggests periodically to Stephen that he has killed his own mother: "He kills his mother but he can't wear grey trousers."[43] Mrs. Dedalus's aura pervades the atmosphere: "her glazing eyes, staring out of death, to shake and bind my soul. On me alone."[44] Stephen must accept his mother's calling. He must purge himself or be damned to eternity: "Repent! O, the fire of hell!"[45] Bruno, in his stand against tyranny, decided upon the "fire of hell." Stephen temporarily will not submit to his mother's litany. He too will face a living hell.[46]

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42 James Joyce, Ulysses (New York, 1961), p. 582.

43 Ibid., p. 6.

44 Ibid., p. 10.

45 Ibid., p. 581.

46 Stephen's refusal to apologise shadows Joyce's own caustic condition. He too was a man of stubborn substance. In Bray, Mrs. Joyce and Mr. Vance (a Protestant chemist) discuss young James:

> Mr. Vance: ". . . O, you know he'll have to apologise, Mrs. Joyce."
> Mrs. Joyce: "O yes . . . Do you hear that, Jim?"
> Mr. Vance: "Or else - if he doesn't - the eagles'll come and pull out his eyes."
> Mrs. Joyce: "O, but I'm sure he will apologise."

Joyce's fear of his sensitive occular organs prompted him to mimic Mr. Vance's irritating comment:

Samuel Beckett, an admirer of James Joyce, was overjoyed that his fellow Irishman had memorized Murphy's death scene in the novel of the same name. To show his appreciation, he wrote a poem about Joyce. Richard Ellmann paraphrased this living eulogy: ". . . when he says goodbye he winks, because what was shall be again, a point unknown to Homer, but demonstrated by Joyce because he himself is a kind of Christ returned to life. . . ."[47] Beckett's contention, that through Joyce matter of an earlier form (Christ) becomes reborn, suggests a reenactment of one facet of Brunonian philosophy: his metaphysical system which later evolved into Giambattista Vico's cyclical theory of world history. Bruno's metaphysics, his theory concerning the reconciliation of opposites and his theory on the art of memory will be discussed further in relation to Joyce's literature. However, one must first understand the conception of the monad in order to best comprehend these Brunonian theories.

Joyce: (Under the table to himself)
"Pull out his eyes,
Apologise,
Pull out his eyes."

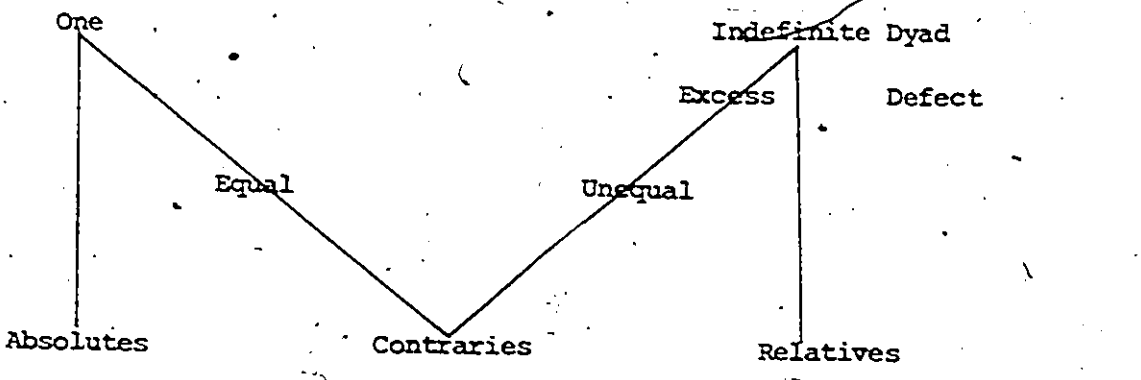
This instance is portrayed in Portrait. Mrs. Dedalus tells Dante that her son will apologise. Dante, assuming the guide of Mr. Vance, says that the "eagles will come and pull out his eyes" if he doesnt: Joyce, having had myriad eye operations, obviously felt threatened by this inimical jesture.

47 Richard Ellmann, James Joyce (New York, 1959), p. 714.

CHAPTER II

Giordano Bruno's development of the theory of the monad (to him the absolute one was Apollo) probably was derived from Proclus's, Agrippa's, Pico's and Plato's interpretations of Hermes Trismegistus's teachings (i.e. Corpus Hermeticum, Picatrix).

In one of his dialogues, Plato diagrams a monadic structure:



The oppositions or contraries are always united and a harmony of dissimilars is the end product of such a union.[1]

Proclus and the Neo-Platonists developed the theories of the monad and unity from Hermes Trismegistus from whom Bruno learned Egyptian culture and mysticism. To Proclus, evil as well as the good is necessary in experiencing the one or absolute. Matter, a finite substance, is begat by infinity, an ephemeral substance, of the one. The interaction of a spiritual and an earthly form signifies the common unity from oppositions that is evident in Neo-Platonism. This unity, absolute, or one is the monad. It is composed of a "plurality of spheres of beings" in progressional form. No predicative knowledge is incipient

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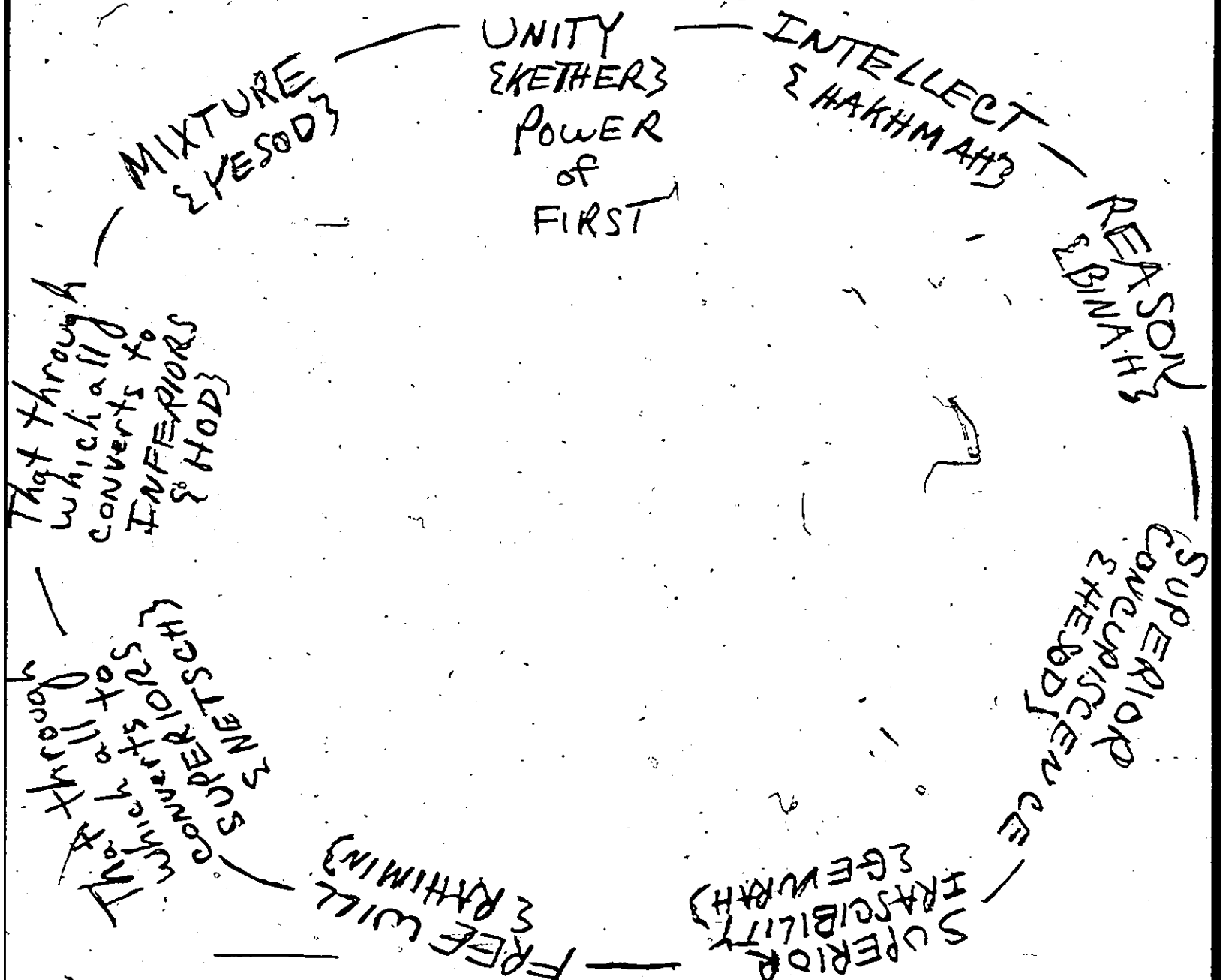
1 Cited by Sir David Ross, Plato's Theory of Ideas (Oxford, 1963), p. 186.

in the one; it contains an indeterminate character.[2]

Giordano Bruno's reconciliation of terms or opposites might have found its source with Pico Della Mirandola. To Pico, the ten Sephiroth of Cabala are the names or the powers of God. These names can correspond to the workings of our soul. Such a correspondence is visible.[3]



2 Emile Brehier, The Philosophy of Plotinus, trans. Joseph Thomas (Paris, 1958), pp. 132-163.

3 Frances Yates, Giordano Bruno and the Hermetic Tradition (Chicago, 1964), pp. 100-101.

The "Power of the first" unites with the "unity." The last is now first and the first is now last. All distant terms must eventually unite in a circular pattern. Bruno has modified this hypothesis in some ways. Bruno, in his Heroic Frenzies, extols the Egyptian culture. He writes:

> the revolution of the great year of the world is that space of time in which, through the most diverse customs and effects, and by the most opposite and contrary means, it returns to the same again . . . therefore now that we have been in the dregs of the sciences, which are the cause of the dregs of customs and of works, we may certainly expect to return to the better condition.[4]

This return is obviously to Egyptian not Hebrew society. There is evidence that Bruno despised Pico's philosophy and theories. If this be true, then he probably obtained this information second-hand from Cornelius Agrippa.

Giordano Bruno introduced this theory of the monad (in Italy) in a treatise attacking the Petrarchan theory of poetry. In his De gli eroici furori, he substituted the Petrarchan theory of "amore" with his own conception of "heroic love" in relation to the universe. By means of this "heroic love," the philosopher and the poet can perceive "the unity of dissimilars" and he is able to combine "heterogeneous analogies" and "universal correspondences""ex mero moto."[5]

James Joyce uses this theory of universal analogies in Dubliners, Ulysses and Finnegans Wake. In Finnegans Wake, Shaun and Shem interchange roles as the Mookse and Gripes, Burrous and Caseous, Chuff and Glugg. The Ondt and the Gracehoper Kev and Dolph, Horse and Hongest,

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4 Cited by Frances Yates, Giordano Bruno and the Hermetic Tradition (Chicago, 1964), p. 279.

5 Joseph Mazzeo, "Modern Theories of Metaphysical Poetry," Discussions of John Donne (Boston, 1962), p. 118.

Tim and Tom, Olaf and Ivor, Romulus and Remus, Justus and Mercius, Taff and Butt, Mutt and Jute, the deadly sins and cardinal virtues. In each instance, Bruno's theory of the "unity of dissimilars" is graphically exposed. This succinct and superficial explanation of the monad is sufficient for understanding of the Brunonian influence on James Joyce's literature.

I will now turn to a study of Dubliners.

CHAPTER III

Edmond Wilson's belief that Dubliners has no unifying or basic framework has been severely criticized by Brewster Ghiselin, Charles Shattuck, Richard Levin, J. Mitchell Morse and Florence Walzl. Their contention, that Dubliners could be taught quite realistically as a novel, is valid. Richard Levin and Charles Shattuck suggest that Dubliners is a "unified sequence." To them, Dubliners parallels the Odyssey better than does Ulysses.[1] Brewster Ghiselin states that certain colours, movements eastward and westward, the sacraments, and the seven deadly sins and the seven heavenly mercies prevail throughout Dubliners.[2] Florence L. Walzl writes that "recent analyses have found various unifying schemes: traditional vices and virtues, Homeric parallels, and Aquinian moral concepts."[3] The fifteen vignettes compiled in Joyce's first major work, contain certain symmetrical qualities.

A paralytic fog acts upon and debilitates each character with a most mysterious frequency. The ineptitude of Eveline, in the attempt to leave her "dusty cretonne," the inability of the young boy and

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1 Richard Levin and Charles Stattuck, "First Flight to Ithaca: A New Reading of J's Dubliners," (Accent, 1944) in Givens ed., JJ: Two Decades of Criticism (New York, 1948), pp. 47-94.

2 Brewster Ghiselin, "The Unity of J's Dubliners," Accent, XVI (Spring, 1956), pp. 75-88.

3 Florence L. Walzl, "Pattern of Paralysis in Joyce's Dubliners: A Study of the Original Framework," College English (January, 1961), pp. 221-228.

Mahoney to reach the pigeon house, the sterile constitutions of Little Chandler, Mr. Duffy, Gabriel Conroy, and Maria, and the incapacity of numerous individuals to holiday from their memories of dead heroes, suggest a general underlying theme of paralysis in the novel. Music, frustration and liquor control all situations and unify all characters in a well constructed and interrelated series of adventures. Frustration of an individual's paralysis eventually leads him to drink; such unrewarding and dead songs as "I Dreamt that I Dwelt," "The Lass of Aughram," and "Arrayed for the Bridal," give an atmosphere of depression to the festivities. Life in Dublin continues, habitually.

Concerning Dubliners, Joyce writes: "I call the series Dubliners to betray the soul of the hemiplegia or paralysis which many consider a city."[4] He attempts to write about the "Moral history of Ireland" or as Walzl calls it: "The case history of a nation."[5] Joyce divided the stories into four progressive sections: childhood ("The Sisters," "An Encounter," "Araby"), adolescence ("Eveline," "After the Race," "Two Gallants," "The Boarding House,") maturity(" A Little Cloud," "Counterparts," "Clay," "A Painful Case,") and public life ("Ivy Day in the Committee Room," "A Mother," "Grace "). The last story, "The Dead," is a compilation of the previous fourteen. This progressive "moral history" provides yet another framework of unity.

The unity of religious ideas abounds in Dubliners. "Musty biscuits," "raspberry lemonade," and "carraway seeds" act as surrogates for the sacred elements. The food and water on the Christmas table, the baptismal

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4 Letters of James Joyce, ed. Stuart Gilbert (New York, 1957), p. 55.

5 Florence L. Walzl, "Pattern of Paralysis in Joyce's Dubliners: A Study of the Original Framework," College English (January, 1961), p. 228.

water, spiritual epiphanies, and paralysis of the Church, create ecclesiastical moods of reverence.[6]

To Bruno, art was a paradigm of unity:

> We rejoice in the unity of the sensible but most of all in that which comprehends all cognitions, in one power of apprehensions which embraces all that can possible be apprehended, in one being which completes everything; most of all in the unity which is the whole itself.[7]

That Joyce would agree with Bruno's contention that one reality constitutes all of matter, is evidenced in the carefully wrought structural whole of Dubliners.

If Shattuck, Levin, Ghiselin, Morse and Walzl are correct and Dubliners has a unity, then it is possible that Giordano Bruno's theory of the reconciliation of opposites is present in Dubliners as well, since this theory usually follows a "unified sequence," I will attempt to elaborate on possible "unities of dissimilars" in Joyce's Dubliners.

Mr. Henchy and Mr. O'Connor exhibit chameleon-like characters in "Ivy Day in the Committee Room." Liquor acts as the catalytic agent in this instance of internal change. Mr. Henchy abases candidate Tierney: "Blast his soul!"[8] After a nip of spirits, Henchy rejects this disparagement: "He's not a bad sort."[9] Mr. O'Connor's attitude parallels his friend's. Both are paradigms of antitheses.

In "Ivy Day in the Committee Room," the dead are more alive than the living. The men discuss Parnell as if he were a potential candidate

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6 Brewster Ghiselin, "The Unity of J's Dubliners," Accent XVI (Spring, 1956), p. 81.

7 William Boulting, Giordano Bruno (London, 1914), p. 132.

8 James Joyce, Dubliners (New York, 1967), p. 123.

9 Ibid., p. 128.

for re-election. An old man states: "God be with them times! There was some life in it then."[10] The one thing alive in this smoke-filled room is death. Like "The Dead," characters are plagued by the past as well as by the present.

Colors, music, water and age work in similar patterns of contraries in Dubliners. The "ooze on the lavatory floor" in "Grace" and the baptismal water of Eveline's possible escape are positive as well as negative aspects of water. Lenehan("Two Gallants")wears a yachting cap, white rubber shoes and a waterproof which "expressed youth." His "rotundity at the waist," "his scanty grey hair" and his "ravaged look" however suggest age.

"The Bohemian Girl" in "Eveline," brings distant lands and new life to the main characters. "The Lass of Aughrim" and "Arrayed for the Bridal" ("The Dead") bring death to their respective singers.

The color green is representative of the beautiful Dublin countryside and the green eyes of the pervert in "The Encounter." The color brown is evident in the eyes of Miss Ivors ("The Dead"), a symbol of Irish revival, and the "tint of Dublin Streets," a symbol of loneliness and demise. The colors yellow and red express the orient as well as punishment in "A Painful Case," "the lights of which burned redly and hospitable in the cold night."[11]

This opposition theory continues quite extensively in "The Dead." The themes of previous Joycean tales connect effectively in this final collage of "Brunonian" elements. The living favor dead lovers to live ones; the present prefer past songs to modern ones.

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10 James Joyce, Dubliners (New York, 1967), p. 123.

11 Ibid., p. 117.

Gabriel Conroy is a man who is physically insulated from the cold; he wears galoshes, mittens and a hat. His body rejects anything that is warm. However, when he places his "trembling fingers" on the window pane of his Aunt's home, he ruminates: "How pleasant it would be to walk out alone, first along the river and then through the park!"[12] His spiritual self wants desperately to escape into the cold. His inner self desires a different life from that of his goloshes and overclothes. He wants to live. An opposition exists here between Gabriel's internal and his external being.

Greta romantically fancies Michael Furey (a past lover now deceased) more than her present husband, Gabriel. Her selection of a memory to love, suggests her identification with the underworld. Obviously Gabriel is more dead than living while Michael is more alive in death. Reconciliation of death and life as one cemented unifying principle brings Bruno once more to the fore.

Bartell D'arcy and Mr. Browne are externally as well as internally at opposite ends of the spectrum. Mr. Browne extols singers of antiquity; Ravelli, Companini, Guiglini. He escorts Aunt Julia to her song of death, "Arrayed for the Bridal." In these instances he represents a phantom of yesterday and a bearer of death. He leads the toast of gratitude to the three Aunts and he reassures Gabriel that his gift of oratory has never left him. When Gabriel intimates that his "poor powers as a speaker are all too inadequate,"[13] Browne adamantly voices: "No, No!" Mr. Browne is truly the ladies man and the life of the party. In these instances, he represents a figure of cheer and happiness.

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12 James Joyce, Dubliners (New York, 1967), p. 192.

13 Ibid., p. 202.

His surname is similarly antithetical. Hollingdale writes that brown is tantamount to sterility.[14] Sodomy, colloquialised as "a brown hatter" and "a bit of brown," is considered an unnatural non-life function.[15] In Finnegans Wake, Brown and the Nolan are characterized as non-Life forces (according to Mr. Hollingdale). Nathan Halper also contends that brown represents non-life while professing that the Nolan is life.[16] Other critics of Finnegans Wake see brown as a viable color and one to be admirably accepted.

Bartell D'arcy praises singers of the present. He contends that Caruso is as good as any of Mr. Browne's dead vocalizers. However, when he attempts to sing, his throat becomes sore and harsh notes exude. This juxtaposition of a debilitated voice singing the "Lass of Aughrim," reminds Greta of Michael Furey. It is quite interesting that D'arcy, a man of the moment, should remind Greta of a man in the past.

Gabriel Conroy's festive speech contains Brunonian philosophy. He states that "we are living in a sceptical and a thought-tormented age."[17] Mr. Conroy has possibly never had an original thought in his life; he is a man of cliches and dead language. His words and his actions never do correspond. His adulation of a "humanity, hospitality and kindly humour which belonged to an older age,"[18] is soon followed

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14 R. J. Hollingdale, "A Note on Joyce and Bruno," A Wake Newsletter (March, 1963), No. 11, p. 4.

15 Curiously enough James Joyce, while attending University College, was nicknamed the "Hatter" by his acquaintances. A possible study exists here.

16 Nathan Halper, "Answers to Queries," A Wake Newsletter (Nov. 1963), No. 7, p. 5.

17 James Joyce, Dubliners (New York, 1967), p. 203.

18 Ibid.

by a promise that he "will not linger on the past." Yet in his life the past plays an integral role. Michael Furey is soon to be reborn. Conroy will be forced to "Linger on the past" once more. The living and the dead continue to battle for Conroy's specimen.

Modal antitheses abound in Dubliners (within a firmly constructed bed of unity). To determine if Ulysses contains this now familiar concept; a similar study will ensue.

CHAPTER IV

Noted critics have exhausted Finnegans Wake in their attempts at finding Bruno's reconciliation of opposites; however they have virtually overlooked Ulysses in their analyses of Bruno's theory. I will now attempt to show the relevance of Bruno's theory of opposition to the understanding of Joyce's Ulysses.

Zoe, like Mr. Henchy and Mr. O'Connor of "Ivy Day in the Committee Room," possesses a chameleon-like constitution. She is a paragon of modal antitheses. Within her physiognomy is "disclosed a sepulchre of the gold of kings and their mouldering bones." (U477) In primitive societies, man automatically receives the qualities of his mate. Zoe, having had relations with myriad men of diverse cultures and beings, has subsequently received every individual's ego. She has accumulated characteristics of familiarity, suspicion, greed, glibness, briskness, happiness, tragedy, and alarm. She encompasses all, but by encompassing all she retains nothing of herself. Cliches become the finished product of her life. Her language, now void of individual personality and creativity, becomes direct and colorless. Rhetorical devices and a simple vocabulary abound while vitality and life suffer greatly. Zoe's verbal communication fails miserably; she is speaking in dead language. By initiating Zoe within this myth of transference, one is better able to comprehend her automaton -like character.

Zoe's countenance is described as being "lasciviously smeared with salve of swinefat and rosewater." (U477) Two Brunonian excesses. Zoe's physiognomy is a congeries of extremes. "Swinefat" (obtained from her

animalistic, brutish and base clientele) and "rosewater" (begat from her aesthetic, gentle and noble patrons) have become her nightmare from which she is trying to escape. Never a mean exists; Zoe is always lacking equilibrium. Her lips are "odalisk." (U477). Her lips are slaves. Her lips are everyone's. Her lips know bondage and servitude to man. Man continually arrives in two guises: "Swinefat and rosewater." Zoe must service both extremes and by so doing she loses her sense of self. "Swinefat" eventually becomes "rosewater," "rosewater" metamorphoses into "Swinefat." Soon no distinction separates the two. Both oppositions begin to unite into a monad composed of indivisible atoms.

Zoe, by consuming "swinefat and rosewater," becomes an automaton. She has become programmed and computerized to react to all occasions. She is half-human and half-robot. These two forces of sense-impressions and systematised data unite into one being, Zoe. When Zoe discovers Bloom's potato "she regards it and Bloom with dumb moist lips." (U476) The wheels begin to move and the generator turns over. The "dumb moist lips" now seek a direction and exert themselves toward their victim, Bloom. Her lifeless and uncommitted parts speak: "For Zoe? For Keeps? For being so nice, eh." (U476) It is curious that Zoe is Greek for life; in Joyce's portrayal of her, she is almost always the contrary. Is she asking Bloom sincerely? I believe not.

Words of joy, words of despair, words of sincerity, words, are all verbalized at a moment's notice. All seem to interrelate into a system of sameness. After receiving the present, Zoe "puts the potato greedily into a pocket." (U476) The chameleon now begins to change color. She moves very rapidly from words of ingratiation to actions

of greed. It is quite fascinating how she works seemingly without much effort. Once the present is in her possession, she "links his arm, cuddling him with supple warmth." (U476) Zoe has delivered words of ingratiation, actions of greed and actions of sincerity quite freely. No wonder Bloom smiles "uneasily," he is confronted by a machine with a feminine exterior. Notice her initial dialogue with Bloom (when she tells him the whereabouts of Bella Cohen): "She's on the job herself tonight with the vet, her tipster, that gives her all the winners and pays for her son in Oxford. . . ." (U475) A familiar tone is exhibited. So free and open is Zoe about Mrs. Cohen's private life that one could assume he was listening to a tape recording of her affairs. She, unlike the majority of human beings, does not censor herself.

Her tone of familiarity soon changes into one of suspicion: "You're not his father, are you?" (U475) Words of familiarity and words of suspicion make Zoe programmed for all occasions. The myth of transformation has over-taken Zoe; the men that she has had now control her being. Bloom is not attracted to her; he is tempted by "the rustle of her slip in whose sinuous folds lurks the lion reek of all the male brutes that have possessed her." (U501) Possibly the prospect of becoming a "male brute" interests Bloom, another Eugene Sandow?[1] By associating with Zoe, Bloom will be able to obtain her male half of the egg. He will become an Atlas powerful enough to lift his own wife. The years that he has spent reading Physical Strength and How to Obtain It will eventually pay off and his latent dreams

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1 Eugene Sandow was the Charles Atlas of Joyce's day. He wrote an exercise and a "muscle" book entitled: Physical Strength and How to Obtain It. This book is in Bloom's library; it is incorporated on page 709 of Ulysses where Bloom catalogues his library selection.

will become reality. Or possibly Bloom is drawn to Zoe because her surname is that of his mother, Ellen Higgins. In this case, he would be able to obtain the female half of the egg. Female and male qualities of the monad are now within Bloom's reach. Zoe's half-robot-like character continues to be revealed by many jingles and cliches that are nonsensical and that are triggered to go off at the drop of a word.

Her mind, due to a loss of self, is a congeries of colorless and pedantic sayings. Bloom feeds the machine: "You know how difficult it is. I needn't tell you." (U500) Zoe responds: "what the eye can't see the heart can't grieve for." (U500) One is reminded of a fortune telling machine in which the answer supplied could apply to almost any given question. Another penny is inserted by Bloom after he states: "There is a memory attached to it. I should like to have it." (U555) Zoe retorts: "These that hides knows where to find." (U556) Zoe now plays the role of fortune teller; Bloom extends his hand and presents a history of its encounters: "That weal there is an accident. Fell and cut it twenty-two years ago. I was sixteen." (U563) The appropriate answer sealed in cellophane now appears: "I see, says the blind man." (U563) Having had enough palmistry, Bloom resorts to other modes of communication hoping to gain some human response from Zoe. Smiling he asks: "when will I hear the joke." (U568) Zoe stoically answers: "Before you're twice married and once a widower." (U568)

Bloom is not the only target of Zoe's word-game. Stephen Dedalus experiences it as well. Her talent for palmistry is only paralleled by her talent for incoherent responses. Stephen, when asked his day of birth, says: "Thursday. Today." (U562) Zoe, the seer, responds:

"Thursday's child has far to go." (U562) While examining Stephen's hand for further profound analysis, she utters: "I won't tell you what's not good for you." (U562) Life with Zoe continues. Her responses remain the same; only her partners change.

Bloom and Zoe are in opposition. He wants to discuss current affairs; she wants to remain uninvolved. Bloom might be attempting to reach his mother, Ellen Higgins, through Zoe. His mother, the monad, might be a final goal for the mason; does Zoe hold the key? Erik Erikson suggests that man is alienated from nature.[2] He must possess the key that will link him to it. Woman, because of her ability to conceive, is in possession of "inner space" (the key to nature). Man must strive to possess this connection, at all costs. Bloom, in his search for the key to nature, has encountered Zoe. Her symbol for the connection between all things, has become jejune. Man, in his quest for "inner space," needs warmth not "stale garlic." (U447) He needs sensitivity not a woman who "sprouts walrus smoke through her nostrils." He needs a human mother earth not a demon who entices him by "showing the brown tufts of her armpits" to him. (U514) Zoe may provide male qualities for the sadly lacking Bloom, however, she will never provide female comfort and she will never be able to supply Bloom with this necessary "inner space." Bloom must look elsewhere for his other-half; Molly is a possibility. Zoe is an example of a Brunonian acolyte who follows the opposition philosophy to the extreme. By so doing, she becomes a semi-animated automaton. Little communic-

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2 Erik Erikson, a well-known psychologist, presents this theory of "inner space" in his works. I had the opportunity of sitting in on two of his lectures at Harvard a few years ago when he talked quite extensively on this theory. Norman Mailer follows Erikson's theory in The Prisoner of Sex.

ation is possible between her and reality.

Zoe is antithetical to herself, to Bloom and to Molly; however, she might serve a purpose for Bloom, She might be one of two links to Bloom's dead mother, Ellen. Possibly a mixture of Zoe's stimulus conditioning and Molly's semi-loyalty make up Bloom's mother. Joyce was too keen a pensman to have given similar surnames to two people without a reason.[3]

I mentioned that Molly might be the key to Bloom's initiation to "inner space." In the "Nighttown" episode, Bloom has received so much of her "inner space" that he can now conceive eight children: "Bloom embraces her tightly and bears eight male yellow and white children." (U494) Bloom no longer is one-half of the egg; he has now become the "finished example of the new womanly man." (U493) Bloom is described in relation to the monad as well:

> From inexistence to existence he came to many and was as one received: existence with existence he was with any as any with any; from existence to nonexistence gone he would be by all as done perceived. (U667-68)

Bloom, with the help of Molly, is an animal of androgenous proportions. Bloom's antithetical character is described once more when he is in Barney Kiernan's pub:

> That's an almanac picture for you. Mark for a soft-nosed bullet. Old lardyface standing up to the business end of a gun. Gob, he'd adorn a sweepingbrush, so he would, if he only had a nurse's apron on him. And then he collapses all of a sudden, twisting around all the opposite, as limp as a wet rag. (U333)

Bloom is a new creation, half-man, half-woman. Both oppositions are fighting for his physique. According to Brunonian dialectic, neither will become victorious. Both will enter the one. His feminine

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3 See Plato's diagram of the monad (in Chapter two). Ellen Higgins might well exist as a contrary emission of Zoe (unequal) and Molly (equal).

appellations, Bloom and Flower, and his masculine commaraderie with Stephen, unite into one capsule of life.

Bella, the madame of the bordello in "Nighttown," and Bloom switch roles and robes in Ulysses. Bloom describes himself as a "fitter of shoes:" "To be a shoefitter in Mansfield's was my love's young dream, the darling joys of sweet button hooking." (U529) A fitter of shoes is most appropriate for Bloom; his movement from one shoe to another is evidence of his search for self. One shoe is a man's; one shoe is a woman's. Bloom needs both male and female shoes in order to fulfill himself as a human being. After Bella's fitting, "she sinks on all fours, grunting, sniffing, rooting at his feet. . . ." (U531) Bella now takes on male characteristics from the fitter, Bloom; Bloom now accepts female qualities from the madame, Bella: "With bobbed hair, purple gills, fat moustache rings round his shaven mouth . . . places his heels on her neck and grinds it in." (U531) Bella has now been fitted with male shoes. She imperiously controls Bloom, who has now been fitted with docile slippers. He suggests that Bloom, the "new womanly man," will be "as they (whores) are now . . . winged, singed, perfumesprayed, ricepowdered, with smoothshaven armpits." (U535) Bloom recalls the days of introduction to womanhood: "It was Gerald converted me to be a true corsetlover when I was female impersonator in the High School play Vice Versa." (U536) His fancy of female garments culminates into his now effeminate trial. Bello states: "with this ring I thee own." (U539) This is surely an adaptation of a marriage ceremony.

Death is imminent for the female Bloom, Bella wishes to kill the creation that she has helped form: "Die and be damned to you if you have any sense of decency or grace about you. I can give you a rare

old wine that'll send you skipping to hell and back." (U543) Bloom's transformation is quite similar to Giambattista Vico's cyclical view of world history which was supplemented exclusively by Bruno's system of metaphysics. The thunderclap, Bella's exchange of robes with Bloom and her's and Bloom's new shoe-fit, introduces the metamorphosis. The patriarchal age, Bloom's bondage or marriage to Bella, is the second part of the cycle. The age of disintegration, Bloom's re-entry into mahhood after Bella's curse of death, is the third stage. The age of return to the thunderclap is imminent for Bloom. Instances exist throughout his day to verify this.

Stephen and Bloom experience a form of unity that is achieved through their respective opposition. Bloom is a Mason; Stephen is interested in theosophy. Both are reconciled in Stephen's search for a spiritual father and in Bloom's acceptance of a Masonic son. Stephen's mind is artistic; Bloom's mind is scientific. Bloom's methodical observations of his cat are quite pragmatic and clinical. He watches the cat's movements as if she were under a microscope and about to be dissected: "Mr. Bloom watched curiously, kindly, the lithe black form. Clean to see: the glass of her sleek hide, the white button under the butt of her tail, the green flashing eyes." (U55) The cat's physique attracts the scientist, Bloom. The reader is uncertain as to Bloom's motives; he tightens the lever of the microscope in order to get a closer look: "He watched the bristles shining wirily in the weak light as she tipped three times and licked lightly." (U56) After observing the cat's normal processes, the scientist begins to question: "Wonder is it true if you clip them they can't mouse after." (U56) Educated guesses concerning his theories continue: "They shine in the dark, perhaps, the tips. Or kind of feelers in

the dark, perhaps." (U56) Bloom's appreciation of new inventions such as "the aeronautic parachute, the reflecting telescope, the spiral corkscrew, the safety pin, the mineral water siphon, the canal lock with winch and sluice and the sunction pump," (U683) again suggests his relationship to applied science.

The scientific mind of Bloom is juxtaposed to the artistic and aesthetic mind of Stephen. Stephen's literary tastes culminate in the library scene where he, George Russell, John Eglinton, R. I. Best, and Buck Mulligan discuss Shakespeare. Stephen has even developed his own theory about Shakespeare. Buck Mulligan abases this view by caustically telling Haines: "He proves by algebra that Hamlet's grandson is Shakespeare's grandfather and that he himself is the ghost of his own father." (U18) Stephen will not stand for such negative treatment. He inexorably continues his theory and disregards its perpetual mockers: "As we, or mother Dana, weave and unweave our bodies . . . from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his image." (U194) By "weaving and unweaving his image," Stephen is quite Brunonian. This continual flow from form to nothingness and from nothingness to form is necessary for an artist to create his moods. Stephen cares little for his juvenile critics. In this instance, Bloom and Stephen are in opposition.

Bloom's bit of scholarship is similarly mocked by Molly. In his attempts at educating his wife, Bloom meets unabideable resistance. When Molly asks him "who" is metempsychosis, Bloom explains: "It is Greek: from the Greek. That means the transmigration of souls." (U64) Molly retorts: "O, rocks! . . . Tell us in plain words." (U64) She is unimpressed by her husband's knowledge. Bloom unfortunately does

not have Stephen's unbreakable ego; he succumbs to Molly's badgering quite easily. Stephen is emotionally stubborn; Bloom is emotionally swayed.

Bloom and Stephen are at opposite ends of the spectrum concerning the use of water. In the Ithaca episode, Bloom is the object of a catechismic question and answer session: "What in water did Bloom, waterlover, drawer of water, watercarrier returning to the range, admire?" (U671) The answer: "Its universality: its democratic equality and constancy to its nature in seeking its own level. . . ." (U671) Bloom is an obvious ally of water. Stephen rejects water on almost all occasions. Stephen declined Bloom's invitation to wash-up before the meal. It is soon explained:

> that he was hydrophobe, hating partial contact by immersion or total by submersion in cold water (his last bath having taken place in the month of October of the preceding year), disliking the aqueous substance of glass and crystal. . . . (U673)

This aversion to water could be seen as an attempt to defy convention, on Stephen's part. Stephen's rejection of baptism and his mother (fertility) and his failure to accept a complete committment to art, could be related to his revolutionary attitude of uncleanliness (this is, of course, anti-social). Mulligan continues his pejorative attacks on Stephen's personal hygiene: "The unclean bard makes a point of washing once a month."(U15) Stephen attacks the society by saying that "they wash and tub and scrub." (U16) Through their "cleanliness," creative life disappears in favor of paralysis. Stephen wants no part of this. Bloom has accepted it.

In the "Nighttown" episode, Stephen has become inebriated; Bloom has remained mundanely sober. "Mr. Bloom, who at all events, was in complete possession of his faculties, never more so, in fact disgust-

ingly sober. . . ." (U614) He "fathers" Stephen on the disadvantages of prostitutes and of liquor. Stephen is not in "complete possession of his faculties." He gives Corley a few half crowns thinking they were pennies. Bloom must look after this debauched boy. But who will look after Bloom? - this debauched boy, of course. A circular pattern of help exists here. At times Bloom dominates Stephen; at times Stephen dominates Bloom; at times their relationship lacks domination. Whether Bloom controls Stephen or whether Stephen controls Bloom is not important. If one espouses Brunonian dialectic, one will realize that oppositions unite.

Bloom and Stephen, in the process of urinating, observe different formats. "Bloom's longer less irruent" approach which is "in the incomplete form of the bifurcated penultimate alphabetical letter" is compared to Stephen's "higher, more sibilant" approach. (U703)

Their union as one indivisible being is evident on occasion as well. In the "Ithaca" episode, a substitution is made. (Stephen for Bloom = Stoom and Bloom for Stephen = Blephen). If Stephen had been Bloom, he would have only completed courses at a "dame's school and the high school." If Bloom had been Stephen, he would have completed an "arts degree course of the royal university." (U682) Stoom and Blephen suggest "a consubstantiality, or a unity of two Natures, with obvious theological implications."[4]

Both individuals are the only two keyless members of the Dublin community on this night. Bloom has misplaced his house keys: "It was in the corresponding pocket of the trousers which he had worn on the day but one preceding." (U668) Stephen has lent his house key to

4 Harry Blamires, A Guide Through Joyce's Ulysses (London, 1966), p. 230.

Buck Mulligan: "Stephen handed him the key. Buck Mulligan laid it across his heaped clothes." (U23)

One of Bloom's acquaintances, Lenehan, states that "there's a touch of the artist about old Bloom." (U235) In the "Ithaca" episode, the similarities between these two inseparable beings are mentioned quite extensively:

> Both were sensitive to artistic impressions musical in preference to plastic or pictorial. Both preferred a continental to an insular manner of life, a cysatlantic to a trans-atlantic place of residence. Both indurated by early domestic training and an inherited tenacity of heterodox resistence professed their disbelief in many orthodox religious natural, social and ethical doctrines. Both admitted the alternately stimulating and obtunding influence of heterosexual magnetism. (U666)

From their opposition, a unification has evolved, a reconciliation of oneness.

Supernatural spirits invade the constitutions of both Bloom and Stephen. Stephen states that a ghost is "one who has faded into impalpability through death, through absence, through change of manners." (U188) If we assume that Stephen is Joyce as Harry Blamires does,[5] then we can safely say that Stephen, when returning to Dublin from Paris, takes on a ghost-like character. Bloom, being "sexually impalpable" in his relationship with Molly, has become a ghost in his home.

Stephen affirms his "significance as a conscious rational animal proceeding syllogistically from the known to the unknown . . ." while Bloom believes "that as a competant keyless citizen he had proceeded energetically from the unknown to the known." (U697) Stephen's mind delivers him from the "known to the unknown," Bloom's thoughts suggest

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5 Harry Blamires is not the only Joycean who has compared Joyce to his characters. Maurice Beebe and Anthony Burgess, on occasion, have done so as well.

a delivery from the "unknown to the known." A contrary now is evident. However by syllogistic reasoning, this contrary is actually a similarity. Stephen is searching for a masonic son (his known). Both eventually become reconciled. This unity can possibly be explained in relation to Rudy, Bloom's dead son. When Bloom looks at Stephen, he is reminded of Rudy. Stephen now becomes the lasting son that Bloom has never really had. He is the reflection of Rudy; through Stephen, Bloom can still retain his son's image. Rudy is described as being "an only manchild which on his eleventh day on live had died and no man of art could save. . . ." (U390) He is Bloom's sacrificial lamb delivered from a world of present corruption and decay.

Stephen and Bloom often exchange "robes" as Jesus Christ. The ashplant that Stephen carries as his "staff of life" is reminiscent of the cross. In the "Nighttown" sequence, when Stephen is in the midst of the dance of death, "he wheels Kitty into Lynch's arms, snatches up his ashplant from the table and takes the floor." (U578) Whenever he is in trouble or danger, Stephen relies on his cross or ashplant to minimize pain. This ashplant counterbalances the artificial, chemical and plasticized soap that Bloom carries throughout Ulysses. This soap, which menaces Bloom, represents his acceptance of a mechanized society; Stephen's ashplant represents his revolutionary rejection of present unnatural situations. An opposition exists here. In the "Ithaca" episode, Stephen and Bloom (given proper stage directions) exit thusly from Bloom's house:

> Lighted Candle in Stick borne by Bloom
> Diaconal Hat on Ashplant borne by Stephen (U698)

Bloom's "lighted candle" is his guiding light while Stephen's "ashplant" here symbolises his leading men out of bondage. In both cases, Bloom

and Stephen are united under Christ-like images. "Bloom tightens and loosens his grip on the ashplant: in the "Nighttown" episode. (U609) He desperately wants a union with Christ and Stephen. "Bloom, holding his hat and ashplant standing erect," (U609) has achieved his desired want. He and Stephen, after being in opposition, are united in Christ, the monad.

Such Christ-like unification continues throughout Ulysses. Stephen, after returning home to Dublin from Paris, cries: "Father:" "You flew, whereto? Newhaven - Dieppe, steerage passenger. Paris and back. Lapwing. Icarus. Pater, ait. Seabedabbled, fallen. . . ."(U210) Christ before his execution on the cross uttered a similar cry. Bloom, when hearing the cockcrow, is reminded of Boylan's betrayal. When the cock crows at 4:00, Boylan will have sexual relations with Molly. When Saint Peter betrayed Christ, the cock crew as well.

The jingle of little Harry Hughes, that Stephen recites in Bloom's house, is suggestive of a Christ-Judas relationship between the two. Little Harry Hughes, after breaking his neighbor's window with a ball, asks the little Jew-girl, who answers the door, to return it to him. The little girl, incensed at his conduct, severs his head. Little Harry Hughes equals Stephen, while the little Jew-girl equals Bloom. If Stephen enters Bloom's house, a similar situation might occur; Bloom, as Judas, might possibly betray Stephen, as Christ. This does not happen of course (most thoughts never do).

After Garryowen, the Fenian shotputter's chauvinistic dog, runs after Bloom, in the "Cyclops" episode, a spiritual Christ-like ascension hovers over Bloom: "When, lo, there came about them all a great brightness and they beheld the chariot wherein He stood ascend to heaven. And they beheld Him in the chariot, clothed upon in the glory of the bright-

ness. . . ." (U345)

In the "Nighttown" episode, after Stephen is attacked by Private Carr, Corny Kelleher makes a medical observation: "No bones broken." (U606) Christ, while on the cross, had "no bones broken." Bloom, when arguing with the shotputter about the Jewish race, states: "Christ was a Jew like me." (U342) This definite identification with Christ continues. Stephen and Bloom interchange Christ-like characters throughout Ulysses; at times they are even united in Christ.

Molly, Bloom, Blazes Boylan and Tommy and Jacky Caffrey are all paradigms of opposition in Ulysses. A brief analysis of their roles as Brunonian characters will follow.

Molly, at times, is opposed to her husband, Bloom. His meticulousness and fastidiousness parallels her slovenliness and inability to keep her home clean. "She disliked umbrella with rain, he liked women with umbrella, she disliked new hat with rain, he liked woman with new hat. . . ." (U687) Bloom and Molly are continually at odds. However a union or resolution is decided upon: "she carried umbrella with new hat." (U687) Molly will "carry" her foils without using them. This will not please Bloom but it will appease him for the moment.

Their sleeping habits are in contrast. Bloom exhibits this repined position: His feet juxtaposed to Molly's head. Molly sleeps with her head facing his feet: "look at the way he's sleeping at the foot of the bed . . . well he doesn't kick or he might knock out all my teeth . . ."[6] (U771)

Molly dislikes polysyllabic speech; Bloom relishes in it. Such words as "metempsychosis" and "transmigration" frighten Molly. She,

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6 James Joyce and his wife, Nora Barnacle, slept in a similar manner.

unlike her verbose husband, likes obscene monosyllabes.[7] A union however is achieved through their differences.

Molly adores flowers and garden attractions: "I love flowers Id love to have the whole place swimming in roses god of heaven theres nothing like nature. . . ." (U782) Bloom's affiliation with nature begins with his surname (a blooming forth comes to mind). His alias, Henry Flower, again suggests an image of nature. It is quite interesting that Bloom chooses the pseudonym of "Flower" for his deception and for his clandestine correspondence with Martha Clifford, since Molly is so enraptured with "flowers." While having a furtive pen relationship with Martha, he is still aware of his wife's tastes. She follows him wherever he goes. They are truly now one inseparable body. Molly recalls her happy memories of "flowers (of) all sorts of shapes and smells and colours springing up even out of the ditches primroses and violets. . . ." (U782) Bloom's delightful memories of calling Molly "a flower of the mountain" (U782) are recalled as well.

Molly and Bloom both have jealous characters. Molly suspects Bloom's weakness for other women: "I had a suspicion by getting him to come near me when I found the long hair on his coat without that one when I went into the kitchen. . . ." (U739) Bloom dreads the hour when Blazes Boylan will make love to his wife; he indirectly accuses Molly of having relations with twenty-five men, most of whom are for the most part, ludicrously believeable. Bloom and Molly are first in opposition, next in accord, always in monadic harmony.

Blazes Boylan and Bloom are antithetical. Boylan is a man's man; Bloom is an effeminate man. Boylan is quite well known as the town

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7 Stuart Gilbert, James Joyce's Ulysses (Great Britain, 1963), p. 30.

lothario. His successful musical cue is the "Seaside girls." "All dimpled cheeks and curls, your head it simply swirls." (U67) Bloom however is an unhistoric and pitiful mimic. His attempts at apeing Boylan's conduct fail miserably. He succeeds only in a nebulous pen-relationship with Martha Clifford and as a voyeur to a gimp-legged Gerty MacDowell. Boylan is Molly's "Sir Lout," since Molly feels "an affinity with the gigantic,"[8] she succumbs to Boylan's loutish whims. The "boulders" are his toys. Bloom could hardly be described as "gigantic," Boylan overpowers and dominates Bloom. In the "Nighttown" episode, he treats Bloom like a "flunkey," "tosses him sixpence," "hangs his hat smartly on a peg of (his) antlered head" (U565) and proceeds to covet his wife. Bloom merely replies: "Thank you, sir." (U565) After consulting with Molly, Blazes decides to allow Bloom to eavesdrop on their sexual escapades. Bloom again replies: "Thank you, sir." (U565) Bloom is the imperious force, however, in the battle for Molly's true affections. He, not the "giant" wins the prize. Molly, in the final trial, prefers "flowers" to "brutishness." She describes Boylan: "No thats no way for him has he no manners nor no refinement . . . Hugh the ignoramus that doesn't know poetry from a cabbage."[9]

Molly has become the "monad" into which the oppositions unite. After having experienced Boylan's manliness, Molly rejects it in favor of Bloom's gentleness. Boylan serves a definite purpose. He makes Molly appreciate Bloom more than ever. Boylan served as Molly's male lover while Bloom served as Molly's "female wife." Both oppositions unite in this purpose of fulfillment.

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8 Stuart Gilbert, James Joyce's Ulysses (Great Britain, 1963), p. 30.

9 Ibid., p. 334.

Masters Jacky and Tommy Caffrey in the "Nausicaa" episode, portend the Shem and Shaun relationship of Finnegans Wake. Master Jacky builds a castle of sand; Tommy dislikes its architectural construction. But while attempting to correct his brother's imperfections, he meets firm resistence. Jacky beats him and in the process the castle of sand is destroyed. Both young boys continually battle for the possession of a "big coloured ball" that has escaped them. Tommy and Jacky are at odds occasionally. Occasionally they play "in the most approved brotherly fashion." (U 355) Tommy, who previously started the castle fight and subsequently lost the battle, now feels the blow of Jacky's first punch. He "deliberately kicked the ball as hard as ever he could down towards the seaweedy rocks." (U355) The ball is retrieved and the "little brats" tangle once more. Both are described a "little monkeys common as ditch-water." (U359) A union is produced from continual opposition. Cissy holds the hands of Tommy and Jacky "so they wouldn't fall running." (U365) At times Jacky betters Tommy; at times Tommy betters Jacky, at times Tommy and Jacky are the most congenial of brothers.

The players in Ulysses are not alone in their Brunonian involvement. Parables, riddles, the world condition, formal logic and the ideal and the real are similarly controlled by the Dominican Friar's theory.

Bloom is opposed to the world of disease. He is a man of good will who finds himself in a world of corruption.[10] His sympathy towards animals (cats and gulls) is quite antithetical to the world of industrialism and imperialism. His views concerning a new society are sim-

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[10] Richard M. Kain, Fabulous Voyager (New York, 1947), pp. 197-212.

ilarly unconventional. He abases capitalism: "a poor man starves while they are grassing their royal mountain stags or shooting peasants and phartridges in their purblind pomp of pelf and power." (U479) Bloom excoriates popular and accepted institutions: "that potato and that weed, the one a killer of pestilence by absorption, the other a poisoner of the ear, eye, heart, memory, will, understanding, all. . . ." (U479) He is truly the "world's greatest reformer." (U481) Or is he? Bloom is cognizant of sundry social inequities; however, he is too weak and too institution-involved to be able to exercise his liberal stands. He admires men "who had actually brandished a knife, cold steel, with the courage of his political convictions, though personally, he would never be a party to any such thing."[11] The only time that Bloom allows himself to fulfill his heroic dreams of grandeur is in dream sequences. The world will continue to suck Bloom in. His opposition does not stand a chance.

One aspect of formal logic plays an opposed position in the "Library" scene where Stephen and George Russell reside. Stephen owes Russell one pound; he has been in arrears for almost five months. Stephen jokingly suggests that molecules change every moment and that he is not the same person now that he was five months ago. Therefore, he does not owe Russell anything. Stephen decides to write a promisory note to Russell, whose pseudonym is A.E. He writes: "AEIOU." A, in formal logic, is an affirmative universal proposition; E, is a negative proposition. In this instance George Russell is in opposition. I, is an affirmative particular proposition; O, is a negative particular proposition. In this instance, Stephen's promise is antithetical,

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11 Richard M. Kain, Fabulous Voyager (New York, 1947), p. 206.

The "parable of Throwaway" also exhibits contrary qualities: Bloom's associates mistakenly accredit him with successfully choosing the Gold cup race winner, "Throwaway." Bloom achieves this mystical illumination by accident. When Bantam Lyons sees Bloom carrying a newspaper, he asks him if he had heard any news on the race; Bloom answers: "I was just going to throw it away." (U85) Bloom obviously referred to the newspaper. Following a series of misinterpretations, this "throw it away" metamorphoses into "Throwaway." Frances Boldereff writes: "Bloom and Christus bet on Throwaway and thereby won while everyone else bet on ancient worn-out shibboleths like Sceptre, Shotover, and Repulse (the other horses in the race) ridden by dwarf-like phantoms who have no reality."[12] Bloom, by betting indirectly on "Throwaway" (according to his associates), aligns himself with the men who were willing to "throwaway" their lives as a sacrifice for the eventual restitution or purging of mankind's sins (Christ, Bruno). As Boldereff writes: "It bespeaks the biblical truth that he who would save his life must lose it."[13] By "throwing away" his life for the eventual salvation of a collective race, this man is aware that there is no such thing as an individual. Every man must live and be responsible for the collective society. Each man is responsible for all men; a unification exists as well as a reconciliation of death for life. Bloom is every man.

A riddle originally asked by Lenehan, "What opera resembles a railway line," applies to Bloom's withering character. The answer, "the Rose of Castille. See the wheeze? Rows of cast steel," suggests a once Bloomean transformation. This progression of the "Castille"

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12 Frances Boldereff, A Blakean Translation of Joyce's Circe (Pennsylvania, 1965), pp. 19-22.

13 Ibid., p. 20.

image in the "Sirens" episode shows this Bloomean nightmare:

> "A jumping rose on satiny breasts of satin, rose of Castille."
> "The bright stars fade. O rose! Notes chirruping answer. Castille. The morn is breaking."
> "Last rose Castille of summer left bloom I feel so sad alone." (U256)
> "This is the flower in question (crumpled yellow flower). It was given me by a man I don't know his name. . . . You know that old joke, rose of Castille. Bloom.
> The change of name Virag." (U455)

This rose has evolved from a "rose on satiny breasts" to a "crumpled yellow flower." Boldereff writes: "What was a flower is now a symbol of the twentieth century, rails of metal, binding the earth to commerce."[14] Bloom has similarly progressed from a strong heritage and background (Virag, his father, represents Vigor) to a weak and often cuckolded "wilted bloom." Just as the rose has metamorphosed into cast steel, so a Bloom has developed from a Virag.

A further example of reconciliation of opposites is Joyce's use of Yeats' poetry which provides comic interludes as well as dramatic moments for Joycean characters. Buck Mulligan, unknowingly, solemnly reminds Stephen of the poem that was recited on his mother's death bed by her request:

> "And no more turn aside and brood
> Upon Love's bitter mystery
> For Fergus rules the brazen cars." (U9)

This use of Yeats' "Fergus's song" is quite melancholy. Stephen is forced to remember something that he would rather forget (his mother's death and his own refusal to recant). This poem is later recalled in the "Nighttown" episode when Stephen envisages his mother's ghost. She

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14 Frances Boldereff, A Blakean Translation of Joyce's Circe (Pennsylvania, 1965), p. 88.

speaks: "Love's bitter mystery." (581) Stephen, in the process of leaving Bella Cohen's brothel with Bloom, is reminded once more of this serious moment in his life:

> "Who . . . drive . . . Fergus now.
> And pierce . . . wood's wave shade?" (U608)

However, in this instance Bloom thinks that Stephen is recalling a girl named Ferguson whom he supposedly knows. Stephen, simultaneously, is "doubling himself together" (regurgitating while chanting this stanza). Is this meant as a criticism of Yeats' poetry? A similar treatment arises when Mulligan mocks another one of Yeats' poems:

> "I hardly hear the purlieu cry
> Or a Tommy talk as I pass one by
> Before my thoughts begin to run
> On F. McCurdy Atkinson,
> The same that had the wooden leg
> And that filibustering fillibeg
> That never dared to slake his drouth
> Magee that had the chinless mouth.
> Being afraid to marry on earth
> They masturbated for all they were worth." (U216)[15]

Joyce's characters remember Yeats' poems at moments of crises and his pen-beings parody Yeats at their own leisure. Through this ambiguous opposition must arise a unity; a unity of necessity for Yeats' poetry exists. Whether it is either parodied or accepted is insignificant; that it is Yeats who is either parodied or adulated, rather than

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15 This parody concerns Yeats' "Baile and Aillinn:"

> I hardly hear the curlew cry,
> Nor the grey rush when the wind is high,
> Before my thoughts begin to run
> On the heir of Ulad, Buan's son,
> Baile, who had the honey-mouth;
> And the mild woman of the south,
> Aillinn, who was King Lugaid's heir.
> Their love was never drowned in care
> Of this or that thing, nor grew cold
> Because their bodies had grown old.
> Being forbid to marry on earth,
> They blossomed to immortal mirth.

another poet, is significant.

Rudolf Virag, Bloom's father, recreates his life in a jingle:

> "I'm a tiny tiny thing
> Ever flying in the spring
> Round and round a ringaring
> Long ago I was a king
> Now I do this kind of thing
> On the wing, on the wing
> Bing" (U517)

His analysis of himself as a man living his life "round and round a ringaring," is reminiscent of Brunonian metaphysics. His "flying" allusions are also quite similar to Bruno's Icarean fantasies.

The ideal and the real play opposing roles in Ulysses.[16] Stephen in the "Proteus" episode, fantasizes about his ideal girl-friend: "She trusts me, her hand gentle, the longlashed eyes. Now where the bluebell am I bringing her beyond the veil?" (U48) He is soon brought back to reality: "She,she,she,what she? The virgin at Hodges Figges' window on Monday looking in for one of the alphabet books you were going to write." (U48) This ideal beauty becomes interconnected with a girl whom he has seen on Monday. His thoughts remain an intermixture of actuality and fantasy. At times the two cannot be separated.

While walking from his home on Eccles Street, Bloom fantasizes of an Eastern land that he hopes one day to reach: "Somewhere in the east: early morning: Set off at dawn, travel round in front of the sun, steal a day's march on him. . . . Keep it up forever. . . ." (U57) The euphoric image suddenly reminds Bloom of his wife: "Night sky moon violet, colour of Molly's new garters." (U57) "Violet" is

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16 For further analysis see: Harry Blamires, The Bloomsday Book (London, 1966), passim.

is the color of Bloom's dream "sky" as well as his wife's real "garters." He continues: "Probably not a bit like it really." (U57) He has moved, without consciously realizing it, from fantasy - to reality - fantasy - to reality, a movement from one end of the spectrum to the other end and a union of both besides.

Martha's letter to Bloom provides brief moments of revery for the advertising "genius." "Forget. Tell about places you have been, strange customs. The other one, jar on her head, was getting the supper: fruit, olives. . . ." (U79) He is never cognizant of everyday comings and goings when he has Martha to divert him. She is his ideal; she is his panacea from a world in which he is continually thought of as incompetant. Boylan's letter, as a contrast, provides a nightmare for Bloom. Everytime he hears the name of his nemesis, his thoughts become interrupted and uneven. He knows that Molly fancies Boylan sexually; he must have his own diversion. Reality and escapism continue to unite in mixtures of Martha and Boylan, for Bloom.

In the "Lestrygonian" episode, Bloom dreams up a list of gastronomic delights: "Combustible duck. Curly cabbage al la duchesse de Parme . . . Geese stuffed silly for them. Lobsters boiled alive . . ."(U175) This is juxtaposed to the reality of two flies making love (a symbol of Molly and Boylan).

In the "Scylla-Charybdis" episode, Stephen fantasizes about a future love: "Want to be wooed and won. Ay, meacock. Who will woo you?" (U210) He is presently reminded of an actual incident in his childhood, taking place in the kitchen of his family's home: "Stephen, Stephen, cut the bread even." (U210) Stephen and Bloom, by means of a stream of consciousness dialogue, unite authenticity and fancy. At

times fancy is authentic; at times reality is fantasy; at times factuality and escapism unite.

Bruno, in his Lampas triginta statuarum, attempted to combine images or signs of the psyche with reality in another manner than Joyce. He used statues to represent images; Joyce used memories.

In Ulysses, Joyce abases the mystics of his time and simultaneously accepts their theories. His pejorative comments pertaining to Madame Blavatsky, Colonel Alcot and Leadbeater are evident in name parodies: Madame Bluefatsky, Colonel Old Cot, Mr. Wifebeater. His close alliance with the occult is evident in his acceptance of Bruno's Ars Memoriae. To Bruno, certain sounds or vibrations bring to mind the word "logos;"[17] these sounds have the power to invoke gods. This process is four-fold. The sound of invocation, the name, the power and the number are all integral to Bruno's mystical system. An example will best show this theory:

Sound	Name	Power	Number
Me	Circe	Fascinztrix	67

The sound "Me" invokes the goddess Circe whose power is one of Fascinatrix and whose number is sixty-seven. If the reader is cognizant of these four "truths," then he can call "Circe" ex mero motu.[18] This theory is sometimes used by Joyce in Ulysses. Bella Cohen is described in the "Nighttown" episode: "Sixty-seven is a bitch." Sixty-seven

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17 Norman Silverstein, "Bruno's Particles of Reminiscence," Joyce Quarterly (Summer, 1965), pp. 171-180.

18 This magi-mystical system finds its genesis in the doctrine of the Sephiroth used by the Hebrews. This doctrine consists of the ten names most common to God and its teachings are quite Cabalist. Seventy-two angels act as intermediaries or as secretaries of the Sephiroth. If we wish to contact one of the Sephiroth, we must be cognizant of His name and number (all known in Hebrew of course). Pico

is the number to invoke the goddess Circe, surely a "bitch" in her own right. Since Joyce pseudonymed Bella Cohen, Circe, he must have known about this connection. Stephen tells us that Ann Hathaway died "sixty-seven years after she was born" (U190)and that May Goulding Dedalus, Stephen's mother, died in her sixty-seventh year. Both were Circean characters. (Ann Hathaway, in Stephen's interpretation of her relationship with Shakespeare, and Mrs. Dedalus, in her unrelenting dogmatic teachings of responsibility to Stephen).

From the above examples it is evident that Joyce, in his literature, has definitely reverted to Giordano Bruno's metaphysics and mysticism. I have attempted to show how, through Ulysses and Dubliners, he has proportioned Bruno's theories of opposition and unity.

Della Mirandola, again, practiced this art. Since Bruno, as previously stated, despised Pico as well as the Hebrews, then he would never have accepted such an obviously apocryphal system. Or would he? It is my contention that Bruno must have followed Pico's teaching (possibly in Agrippa's reformulations) or Pico's teacher, Hermes Trismegistus. This magical technique adopted by Pico as well as his theory of unity are too similar to phases of Brunonian metaphysics for the latter to overlook. (cf. Frances Yates, Giordano Bruno and the Hermetic Tradition (Chicago, 1964), p. 92).

CONCLUSION

The representation of language and myth, nature and art, river and city, male and female, matter and form, time and space, a system of metaphysics and philosophy of history provide oppositions in Finnegans Wake in the shapes of Shem and Shaun. Because Finnegans Wake already has been extensively analysed by others for Brunonian elements, it has not been considered here.

An analysis of Dubliners revealed a unity within the fifteen stories. Movement, both spiritual and actual, the seven deadly sins and the seven heavenly mercies, frustration, liquor and music are but a few of the cohesive elements seen running throughout Joyce's earliest major work. Such unity lays the foundation for Joyce's use of Giordano Bruno's theory of the reconciliation of opposites. Joycean Caricatures (Mr. Browne, Bartell D'arcy, Gabriel Conroy, Mr. O'Connor, Mr. Henchy) as well as Joycean conventions (colors, music, water) exhibit Joyce's belief and use of Brunonian opposing elements.

Joyce's use of Bruno's theory of oppositions continued into Ulysses. Major Joycean caricatures who reveal marked Brunonian characteristics are Zoe Higgins, Leopold Bloom and Stephen Dedalus. Zoe's condition is that of one who takes Brunonian metaphysics to the extreme; Bloom and Stephen are paragons of modal antitheses. Tommy and Jacky Caffrey, Rudolf Virag, Blazes Boylan, Molly Bloom, the parable of Throwaway and the jingles of the Rose of Castille, William Butler Yeats and Harry Hughes were shown as Joycean-Brunonian inventions as well.

Bruno's Art of Memory was briefly mentioned in relation to mystic-

numerological-mythic conventions. Once again, Joyce's knowledge and use of Bruno's occult philosophy is evident in Ulysses especially in the Circe and the Library episodes.

By juxtaposing the life-styles of Giordano Bruno and James Joyce, a similar pattern of existence emerged. Bruno's sixteen years in exile, and his criticisms on "the rabble" and the church, and his inability to conform to convention, were mimicked by Joyce. Joyce spent thirty-seven years in exile; he abased the "masses" and the clergy; he lived life as an individualist.

Bruno's influence not only extended to Joyce's own life-style, but also extended into his fictional world. In Portrait, Stephen Dedalus is accused of having heretical attitudes; he refuses to recant; he is compared to Icarus; he even quarrels over Bruno's alleged heretical activities. In Ulysses, the characters Brini Lynam, John Wyse Nolan and Brini, the Papal Nuncio all refer to Bruno.

This paper has demonstrated that Joyce was not only familiar with but actually employed Bruno's philosophy, especially his theory of the reconciliation of opposites, in Dubliners, Portrait of the Artist as a Young Man, and Ulysses.

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VITA AUCTORIS

1971 Bachelor of Arts Degree from New York University, Washington Square, New York.